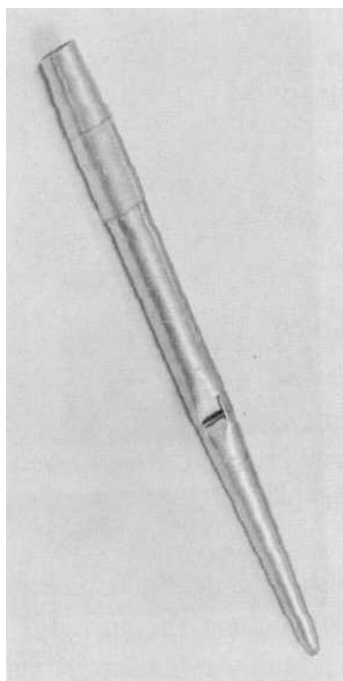


PIPENOTES

AMERICAN GUILD OF ORGANISTS—TWIN CITIES CHAPTER



Pipe Organ Discovery Day Feb. 26, 2011 – St. Paul, Minnesota Church of St. John the Evangelist & Church of St. Clement

Pipe Organ Discovery Day is a program of the Education Committee of the TCAGO and is free to participants. Young artists, and their parents as well, are encouraged to attend.

Pipe Organ Discovery Day provides students with previous piano or organ experience an opportunity to learn more about the instrument and very importantly to expand their knowledge with “hands on” experience on a variety of instruments.

As part of the day's events, Michael Barone, host of MPR's Pipedreams program and organ builder Charles Hendrickson will present a program that highlights unique features of historic Minnesota organs.

The program runs from 9:30 AM to 3:00 PM and starts at the Church of St. John the Evangelist located at 60 Kent Street at Portland Avenue – one block north of Summit Avenue.

Pizza lunch is included. Registration form and a full schedule of events for the day can be found at the TCAGO web-

(PODD continued on page 2)

TCAGO Calendar of Events – 2011

Sat., Feb. 26 9:30 AM – 3:00 PM Pipe Organ Discovery Day (PODD), St. John the Evangelist/St. Clements, St. Paul

Sat., March 5 9:30 AM – Noon Repertoire for Smaller Choirs and Smaller Organs, Mayflower Congregational Church, Minneapolis

Sat., March 12 9:00 AM – 6:00 PM Student Competition, Hennepin Avenue Methodist Church, Minneapolis

Sun., June 5 3:00 PM Gala 100th Anniversary Closing Event—Festival Concert featuring Local Composers with Wayzata Symphony Orchestra, Wayzata Community Church, Wayzata

PIPENOTES is the official publication of the Twin Cities Chapter, American Guild of Organists, and is published 9 times a year, September – June. The December and January issues are combined as one.

DEADLINE DATE: Information for *PIPENOTES* should be received **no later than the 1st of the month preceding publication.** Subscription cost for persons who are not members of the TCAGO is \$40/year.

Advertising Fees

Business card - \$60/yr; Full page - \$170/insertion; Half pg - \$95/insertion; Quarter pg. - \$60/insertion; Want ad - \$35/2 consecutive issues. Call 952-432-6995.

Chapter Website:

<http://www.tcago.org>

Website Administrator:

David Engen
612-801-8662 (cell)
bazuin17@aol.com

Dean TCAGO: James Callahan

(h) 651-224-3285
jpcallahan@stthomas.edu

TCAGO Administrator:

Barb Herzog
(h/Fax) 952-432-6995
bmherzog@charter.net

a) Membership/*PIPENOTES* Subscription

membership@tcago.org

b) News Items for *Pipenotes*

c) Letters to the Editor

d) *Pipenotes* Advertising

Change of Address (*Pipenotes*)

Barb Herzog, 952-432-6995

Change of Address (*The American Organist*):

AGO Headquarters
475 Riverside Dr., Ste. 1260
New York, NY 10115
212-870-2310

Placement: Robert Anderson

612-377-4450
eganmusic@earthlink.net

Calendar Coordination/Events

Scheduling: J. Michael Barone

(w) 651-290-1539
(h) 651-228-9885
mbarone@mpr.org
Organ Calendar
www.pipedreams.org/calendar

Letters to the Editor

Signed Letters to the Editor are always welcome. Please send, fax or email letters to Barb Herzog.



Minnesota Public Radio encourages you to enter your classical music performance events in the MPR online calendar. In the box in the upper left corner of the MPR main page <<http://www.mpr.org>>, click on 'Events Calendar'...then follow the instructions on the calendar page to 'submit a new event'.

This information will reach an audience different from the online TCAGO or PIPE-DREAMS calendars. It's free, and it's another way to let people know about your classical music concerts.

By all means, continue to send information directly to Michael Barone too.
<mbarone@mpr.org>

FREE ONLINE PROMOTION!

Gain potential additional promotional exposure for your performance event (concerts only, not services) by listing it on the Minnesota Public Radio Online Event's calendar (separate from the PIPE-DREAMS calendar!). Go to <www.mpr.org>, click on 'classical' in the upper green box, scroll down and click on 'regional events' in the EVENTS panel, then click on 'submit an event' and follow the prompts. It's free, and is widely read (particularly by MPR's on-air hosts).

(*PODD* continued from page 1)

site at www.tcago.org.

If you have questions, please contact Phil Asgian at 651.293.9115 or philasgian@gmail.com. 🎵

Lisztomania- Part I

By K.R. Kasling

On Friday, February 25 at 8:00 PM, a concert commemorating the 200th anniversary of Franz Liszt's birth will take place at the Basilica of St. Mary, Minneapolis. "Lisztomania" is a term coined by a 20th-century musicologist to describe the flamboyant concert life Liszt assumed for part of his career, complete with processions in his honor when entering a city, perfumed gloves tossed to audiences and more. However, Liszt also had a deeply religious and contemplative side which provided great solace particularly when the loss of two of his children devastated him. Finally, Liszt was a very forward-looking composer in much of his oeuvre, anticipating 20th century musical techniques over half a century in advance. Atonality, proto-Impressionistic techniques, dissonant harmony, experiments with form were all present from the 1850s on.

The February 25th concert will explore Liszt's more contemplative and experimental approaches. The composer's *Missa Choralis* for mixed choirs and organ will be performed by the St. John's University/College of St. Benedict Chamber Choir (50 voices) under the direction of Axel Theimer. Solo organ works, *Evocation a la Chapelle Sixtine....* and *Einleitung* (Introduction), *Fuge und Magnificat aus der Symphonie zu Dante's "Divina Commedia"* will be the large solo organ works performed. Some short atonal piano pieces transcribed for organ will also be heard. Organists will be Dr. K.R. Kasling and Matthew Anderson.

The program will not exceed 70 minutes; a freewill offering will be received.

In early June, a program of major solo Liszt works will be presented at the Basilica-Lisztomania II. Details of this program will appear in *Pipenotes'* May edition. Please join us for both events. 🎵

TCAGO Friends:

If you have an itch to travel and want to experience some exceptional instruments in exceptional spaces....read on:
<http://pipedreams.publicradio.org/tour/index.shtml>

Happy New Year to All!

Michael Barone

Dean's Column

Welcome to the New Year.

Now that everyone has had a month to recover from all the activities that took place during December, we can now all look forward to the activities of Pass-over, Holy Week and Easter. Just think about how many centuries the lives of musicians have been governed by feast days of a religious calendar. We carry on these same yearly rhythms while adapting all the traditions to the times.

From February and beyond the TCAGO Board will occupy itself with two major items. The first is creating a nominating committee, a slate of candidates and an election for its officers and the board class of 2011-2012. Please let us know if you are willing to serve. The board consists of a wonderful group of people who are committed to the TCAGO mission.

The major effort, however, will be the development of a budget for next year. Since TCAGO belongs to all its members, we would like to hear from you about what activities you think we should undertake, what changes we should make in the way we operate, and how we can assist in fulfilling your professional needs. Provide us with concrete suggestions we can attempt to implement. My hope is that there will be so many ideas, that it will take us years to implement them all.

Since we have added some new committees and restructured our finances, as you have already read about in previous *Pipenotes*, we have a number of new opportunities. But there are also a number of challenges. The primary one I see is declining membership. I would like to suggest that it is everyone's duty to recruit new members and to be sure that members renew when the time comes to do so. Bring a nonmember to one of our events to introduce them to what we do and to the people involved.

The emphasis for this year has been on hospitality. I am sure you have noticed this at the events you have attended and in the welcoming calls to those of you who are new members.

Those of you with organ students, make sure all your students become AGO members. Contact our registrar, Barb Herzog, to arrange for this. Invite them to attend one or more of our events. Introduce them to other TCAGO members.

In the interest of transparency, you will notice that we will be regularly posting the minutes of the board meetings on the TCAGO website. This will include a summary of our finances.



TCAGO Officers

Dean: James Callahan (h) 651-224-3285
Sub Dean: Karen Flynn (h) 651-429-6662
Secretary: John Salvesson (h) 612-869-2726;
 (w) 612-781-2796; (cell) 612-240-2055
Treasurer/Investments: David Geslin (h) 612-868-7827;
 (w) 763-277-0024; treasurer@tcago.org

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Class of 2011: Dianne Jelle, Tom Ferry, Scott Rohr
Class of 2012: Patricia Kohnen, Bill Stump, Priscilla Franken
Class of 2013: Carolyn Diamond, Geoff Olson, Jane Hanson

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Archives: Jerry Bonstrom cell) 612-418-8065;
jbonstrom@hclib.org
Chaplain: Rev. Michael Edwins (h) 763-529-1998;
medwins@att.net
Communications:
Composition: Rob Strusinski, Lawrence Lawyer, Curt Oliver,
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Education: Chair: Philip Asgian (h) 651-293-9115;
 (w) 651-696-6913; philasgian@gmail.com
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Guild Examinations: Catherine R. Rodland (h) 507-645-1683;
 (cell) 612-432-3486; rodland@stolaf.edu
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Placement: Bob Anderson
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 (cell); jeffreypatry@yahoo.com
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Registrar: Barb Herzog
Special Projects: Scott Rohr, Jane Hanson, Thomas Kite
Student Competition: Mary Newton (h) 763-546-1307;
 (cell) 612-251-7552; MayaNewton@yahoo.com
TCAGO Organ Database: Richard Greene 651-488-9681
rgreene@mac.com
Website Administrator: David Engen

A fuller explanation of our financial situation will be presented at the end of the fiscal year.

James Callahan , Dean



New Church Listing

All churches advertising positions with the TCAGO are asked to complete a questionnaire on their general policies and requirements for a music position. Churches that have returned their completed form are shown with an asterisk in front of their name. Members wishing more information on specific churches or positions relating to the questionnaire may call Robert Anderson at 612- 377-4450.

Director — Parkview United Church of Christ, 3737 Belaire Ave., White Bear Lake, MN 55110

PT (12 hrs./wk.) Music Director to lead highly-valued music program at small congregation. Candidate should believe that music is a gift from God, demonstrate strong leadership and organizational skills, be comfortable with various musical styles and enthusiastically work well with others. 15-25 choir members sing every Sunday during program year, Sept. – June. Special services include: Christmas Eve, Ash Wed. and Maundy Thursday. Duties include: directing the choir, working collaboratively with the pastor, organist, Music and Worship Committees to plan music for worship services and coordinating summer music. Must have degree in music or related experience. Salary: \$10,000-\$12,000 commensurate with degree/experience. Vacation is four weeks/year. Please send résumé, contact information for three references and brief statement of music ministry philosophy to Mrs. Heather Cogswell at church.

Past Church Listings

Organist — St. Anthony Park United Methodist Church, 2200 Hillside Ave., St. Paul, MN 55108

PT Organist/Accompanist, 1 ser./1 reh. Traditional and contemporary music on both organ and piano. 2-manual Hillgren-Lane pipe organ. Responsible for repair needs of instruments. Position avl. Jan. 1, 2011. Email: office@sapumc.org Contact: Pastor Donna Martinson at 651-646-4859.

Organist — Faith United Methodist Church, 1530 Oakdale Ave., West St. Paul, MN 55118

PT Organist/Keyboardist. 1 ser./1 reh. Classical and contemporary music. Rodgers 850 LDM. Baby grand piano. Position open immediately. Salary range: \$5,200 - \$12,000 per year. Résumés to above address. 651-457-5686.

Organist — Presbyterian Church of the Way, 3382 Lexington Ave. N., Shoreview, MN 55126-8108

Seeking PT Organist/Pianist for services and rehearsal with Chancel Choir/soloists; assistance with children's groups at rehearsals and performances. Prepare for special services. Responsible for organ/piano maintenance; play for weddings/funerals, provide own

substitute. B.A. or equivalent in organ, sacred music and/or music education with excellent keyboard and accompanying skills required. Must work well with other church personnel. Submit cover letter and résumé to: Dr. Joshua Tompkins at info@pcotw.org or above address.

Director — Messiah United Methodist Church, 17805 County Road 6, Plymouth, MN 55447

PT Director of Handbell and Chancel Choirs. One or two people acceptable. Applicants should have a passion for music and a proven record of outstanding leadership, team building and recruiting skills. Available Jan. 2011. Send résumé, references and philosophy of music to church address or jobs2@messiahchurchmn.org. Contact: Gerald Leinfelder, 763-478-2486. ♪

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Anyone may list a position opening by writing or calling Robert Anderson, 2024 Kenwood Parkway, Minneapolis, MN 55405-2303, 612-377-4450. Positions are listed in two consecutive issues of PIPENOTES. If the position is still open, the church is asked to relist the opening. A fee of \$50 is requested (with the ad running 2 months, and an additional \$15 for each month following) for this service. Checks are to be made payable to: TCAGO (Twin Cities Chapter-American Guild of Organists). Calls will be returned by the next business day.

For those who are looking for positions, there are often several weeks between the time a position is open and the date it is published in PIPENOTES. From time to time a congregation is in immediate need. Those of you who would like to have your name suggested to a congregation can leave your name and number with Robert Anderson. His function will be to give a congregation a list of available candidates.

ORGANLIVE MAKES IT EASY TO EXPERIENCE THE MUSIC OF THE ORGAN

Organlive.com is an Internet audio station dedicated to the music of the classical organ. Broadcasting since 2003, Organlive has become the most-heard organ station on the Internet. The broadcast is completely free to anyone with a broadband Internet connection and is now easier than ever to tune in. Listeners simply need one click at www.organlive.com to hear the broadcast through Windows Media Player, WinAmp, iTunes, Quicktime, RealPlayer, or any streaming MP3 player. Additionally the stream may be heard on most mobile devices such as the iPhone or Android based phones. The station is also listed in the classical radio stations on iTunes.

A new website makes it easier to search the ever-growing library of organ music, which currently holds over 10,000 tracks from more than 850 albums of music recorded by organists all over the world. Listeners can log in to rate tracks and albums as well as leave comments on the same. Organlive plays albums recorded on pipe, digital, and combination organs played by the world's best concert organists, as well as tracks recorded and submitted by less renowned organists. Included are pairings of organ and orchestra, solo instruments, choir, or vocal solos. The listener is presented with the work title, composer, album title, a link to purchase the album or MP3 online, the organ, its builder, size, and location, and a link to the specification of the organ being heard, and often a link to public domain copy of the sheet music of the work.

Listeners may browse the entire library searching by work, composer, organist, album, or organ and request tracks to be played. On Sundays the station features hymns, choral anthems, and music of the church. Monday's playlist consists of music from the 19th and 20th centuries. Wednesdays are all-baroque music, and Fridays feature the best music from our library, as rated by the listeners.

The station has been continually funded by the listeners, and an annual budget covering all operating expenses is raised every spring. Organlive is always accepting submissions for new music from organists, composers and publishers. To listen to Organlive, or for more information on submitting your music, visit www.organlive.com.

CONTACT: Brent Johnson, Organlive.com 314-496-1278
comments@organlive.com <http://www.organlive.com> 🎵

Macalester Aeloian-Skinner on the move

By Phil Asgian

As part of the renovation and remodeling of the Janet Wallace Fine Arts Center, Macalester College has sold Opus



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1446 to Shepard of the Valley Lutheran Church in Apple Valley, Minnesota. The organ consultant for the Church is John Ferguson, from St. Olaf College. The Church has engaged The Holtkamp Organ Company of Cleveland, OH, to remove, refurbish and reinstall the organ. The removal of the instrument will begin in mid January, 2011. Opus 1446 will be rebuilt and restored in Cleveland and then reinstalled in Apple Valley. Approximate time for the reinstallation is late summer of 2011.

Twin receptions were held on the afternoon and evening of November 19, at Macalester College, for the congregation to see, hear and learn first hand about the instrument before the work begins. Presenters included Shepard of the Valley Pastor, Rev. Christopher Smith; Kathleen Murray, Provost and Dean of the Faculty at Macalester College; a representative of the organ committee; John Ferguson, organ consultant for the Church; and Chris Holtkamp of The Holtkamp Organ Company.

The new home of Opus 1446 is a significantly larger space than the concert hall where it stands today – about three times as large. The instrument, when reinstalled, will have a new console, many of the pipes will be rescaled, some new pipes and wind lines will be added. Four ranks of pipes will remain “as is” in the new space. The blower and bellows will be reused. Many of the reeds will be replaced. 🎵

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TCAGO Archive News

"Minnesota AGO Through the Decades"

1940s

Jerry Bonstrom, Archivist

I've edited and compiled the following notes from minutes of meetings taken by secretaries Earl Barr, Henry Engen, Florence Hudson and Jean McIntyre

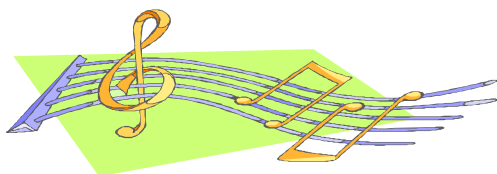
- The January 8, 1940 AGO meeting was held at the home of Mr. and Mrs. Paul Bremer on 145 Amherst St. in St. Paul. Sixty-five members and friends attended. After a buffet dinner, the evening's entertainment was an "Information Please" program. Bob DeHaven, production manager of radio station WTCN, was "Mr. Fadiman." Stanley Avery, Arthur Jennings, R. Buchanan Morton, Leonard Smith, et al. participated in answering questions about musical topics. Following this, Mrs. Bremer played several recordings of "Church Music Appreciation" broadcasts, which series she directs on Sunday evenings over station WTCN. (*Was this the 1940s equivalent of "Pipedreams"?*)
— Mr. and Mrs. Bremer hosted the Minnesota AGO at their homes on other occasions, e.g., October 1938, January and April of 1941 and at their Forest Lake summer home in July, 1940 and 1941.
- On April 15, 1940 AGO members and guests were at St. Paul's Evangelical Church for a dinner and recital played by Mario Salvador. It was his first Twin Cities appearance. The recital was sponsored by Wicks Organ Co. Mr. Salvador returned to play at House of Hope Presbyterian Church for our December 3, 1940 meeting.
- May 14, 1940 was the date for the annual meeting which was held at the U of M. Thirty-one members and friends attended. Two students of organ professor Arthur Jennings performed at the Music Building.
- The Minnesota AGO were guests at the home of Mr. and Mrs. Harry Iverson for the October 21, 1940 meeting. They had recently installed in their home a 22 rank main organ and an echo section of 4 ranks. S. Willis Johnson, organist and choirmaster at Gethsemane Episcopal Church, played "Benedictus" by M. Reger, Adagio and Finale from the Sixth Symphony by C. Widor, et al.
- The January 13, 1942 dinner meeting was at Port's Tea Room in St. Paul. Thirty-one members and friends were present. Following this meeting, Dean George Fairclough and his wife invited the AGO to their home at 844 Fairmount Ave. in St. Paul. Former choir members from Mr. Fairclough's church, St. John the Evangelist, performed: a boy soloist, a violinist, and a pianist. (*Mr. Fairclough left Minnesota in 1943 and moved with his wife to San Francisco, California to be near their daughter.*)
- February 23, 1943 dinner meeting was held in Coffman Memorial Union at the U of M. Alexander Schreiner spoke about his work at the Salt Lake City Tabernacle. The meeting then moved to Northrop Auditorium where Mr. Schreiner played a recital on the Northrop organ. (See [Pipenotes](#) "Archive News" for March, 2009.)
- Thirty-eight members were present for the May 27, 1944 meeting held at Gethsemane Episcopal Church in Minneapolis. Dean Arthur Jennings spoke of the problems in maintaining active interest in the Guild maybe because it's divided between two cities involving long traveling distances under present conditions. (*"Present conditions" may be a reference to WWII and public transportation.*) He suggested the appointment of a membership committee.
- Our April 2, 1945 meeting was held at the U of M at the Center of Continuation Study. Mr. Lewis Elmer, Warden [President] of the AGO was the guest of honor. (*The minutes do not express what was said. His visit may've been a promotion for the Subscriber's/Artist's Series.*)
- There was another dinner meeting at Coffman on February 1, 1946. Following the meeting, Earnest White played an organ recital at Northrop Auditorium.
- Dinner was served at Coffman a few months later—May 21, 1946—at 6:30 followed by our AGO annual meeting at 7:30. There was no recital at Northrop, though. A lecture and slides on church architecture was given by Roy Boe of the U of M Architectural School.
- October 27, 1946 was the opening season program at Central Lutheran Church, Minneapolis. Dinner was served in the parish house. The honored guests were Marcel Dupré and his daughter. Following dinner, the Duprés played a joint organ and piano recital in the sanctuary.
- The November, 1947 AGO meeting was a console party at the Northrop Organ console. Arthur Jennings spoke about organ construction. Jennings and Edward Berryman played several selections.
- February 1st, 1947, Virgil Fox played a recital at

Northrop Auditorium. Dinner in his honor was at Bryans Tea Room. "We heard some of the most thrilling playing. It was a treat." On February 9, members of AGO heard an interesting service sung by the Boy Choir at the Basilica where John J. Beck was the organist/choir director. Supper afterwards was at the Hampshire Arms Hotel.

- The annual meeting was held on May 26, 1947 at St. Paul's Evangelical and Reformed Church, St. Paul. Dinner was served in the parish house. Officers were elected and there was discussion about the possibility of having the General Convention in Minneapolis next spring. After the meeting, Earl Barr—organist at St. Paul's—played a recital.
- October 10, 1947 was a combined meeting with Twin Cities Choirmasters. Dinner was at the Minneapolis Y.M.C.A. Endorsed by AGO National, discussion continued from the last meeting about the Subscriber [Artists] Series. The executive committee would select the people to play. After the business meeting, Rupert Sircom played an organ recital at Westminster Presbyterian Church.
- Gloria Dei Lutheran Church in St. Paul hosted the Minnesota AGO for dinner and a console party on November 17, 1947. Accompaniments to anthems were demonstrated by several members: Ed Berryman, Mary Fellows, Eugene Frey and Earl Barr.

Unfortunately, I found no minutes for 1948-49

- We hosted the AGO Region VI Convention, June 14–16, 1949. The Curtis Hotel was the Convention hotel. No brochure was found but there are April 19, 1949 minutes of a convention committee meeting held at the home of Mary and Arthur Fellows. Dan Thomas was the general chairman of the convention. Others on the committee were Byron Arneson, Albert Ely, Henry Engen, Mary Fellows, Ernst Galbraith, Tom Johnson, Paul Sundquist and Robert Wolf. Virgil Fox was to perform on the Auditorium organ, June 15, but Harry Iverson expressed uncertainty as to the use of the organ because of organ repair issues. 5,000 tickets were to be printed. *(In the first issue of Pipenotes, there's a review of Virgil Fox playing a recital on the Minneapolis Auditorium organ on December 1, 1949.)*
- The first issue of *Pipenotes* was published in December of 1949. 🎵



Samuel Backman is the recipient of the 2010 Ruth and Paul Manz Organ Scholarship from the Lutheran School of Theology in Chicago. There is more information on the school's website at www.lstc.edu.



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This is to let you know about a remarkable live concert recording of Mendelssohn's "Elijah," featuring Frederick Swann as organist and John Walker as conductor. The performance also features the Chancel Choir of Brown Memorial Park Avenue Presbyterian Church in Baltimore.

Frederick Swann, the distinguished past president of the AGO, demonstrates his legendary skill at oratorio accompaniment as he plays Brown Memorial's historic 1931 Skinner organ, recently restored to original specifications.

John Walker presently serves as the AGO's vice president. He is Minister of Music at Brown Memorial Park Avenue Church.

The concert drew high accolades from a wide variety of sources.

"A superbly performed, memorable concert ... I have seldom been so struck by a total musical experience" – Eileen Guenther, President, American Guild of Organists and Professor of Sacred Music at Wesley Seminary.
 "The soloists melted my heart with their musicianship" – Deborah Woods, organist and choir director.

The 3-CD set is \$15. To order, please go to: www.browndowntown.org. For additional information, call 410-523-1542. Orders will be filled and shipped immediately upon receipt.

More responses to the concert:

"The soloists sang with extraordinary intelligence and artistry. The singers' strong sense of ensemble made this performance particularly memorable."

"Frederick Swann showed why his skill with accompaniment is renowned. It was as if he had extra-sensory perception, anticipating each singer's intention and providing a foundation from which he or she could soar."

Eileen Guenther: "I heard the rushing of the water and the flicker of the flames in the countless notes Frederick Swann played." She noted "the hundreds of piston changes it took to create various effects."

"[I want to especially acknowledge] John Walker's expert pacing and his ability to get highly nuanced emotional expression from his finely prepared choir."

"About twenty-five years ago I sang 'Elijah' with the Mendelssohn Choir under André Previn. John Shirley-Quirk was Elijah. In 2004 I sang 'Elijah' with the Choral Society of Durham under Rodney Wynkoop. Sanford Sylvan was Elijah. So when I tell you that Sunday's performance was the most totally fulfilling and satisfying 'Elijah' I've ever experienced, I want you to know that I've set the bar pretty high."

"The organ music was sublime; the choir was so crisp that I could understand the text. All of the performance was wonderful, wonderful!"

"This CD gives me goosebumps. I think I've worn out the fifth track, 'If With All Your Hearts,' which was truly sung from the heart.

*Shirley Parry, Chair
 Tiffany Concert Series Committee
 Brown Memorial Park Avenue Presbyterian Church, Baltimore, MD*

Report on the Eighth International Annual IOHIO Festival

by Mary Joy Rieder

My husband Michael and I spent five days this past autumn in the beautiful colonial city of Oaxaca in southeastern Mexico, where we attended the Eighth International Organ and Early Music Festival, an occasion that afforded a special measure of pride to the organ community of Mexico.

Principal presenters and recitalists were: Cristina García Banegas (who performed at the Basilica in Minneapolis during the 2008 Convention) from Uruguay; Guy Bovet who, in the '80s and '90s with the support of UNESCO and the



Church of San Jerónimo, Oaxaca, Mexico

Swiss PRO HELVETIA, led field projects in the surveying and cataloguing of many historic organs throughout Mexico and Brazil; and Barbara Owen. The 58 participants represented a variety of musical disciplines and other professions, something that contributed to the rich cultural matrix of the festival and the congenial conviviality among participants!

Why Oaxaca? This region hosts one of the world's most remarkable *in situ* collections of historic organs in the Spanish Baroque style. The first imported instruments, considered soon after the Conquest to be important aids in the evangelization process, were presumably simple table organs transported by hired carriers to the remote mountain villages of Oaxaca state, whose economy later flourished largely due to the *cochineal* (red dye) trade. Many organs, like the churches and their amazing art and artifacts, were built locally. It is thought that there may have been as many as 1,000 organs installed in churches in Oaxaca and neighboring Puebla from the mid-16th to the late-19th century.

(IOHIO Festival continued on page 9)

In Memory of Neil Carlson

by Michael Barone

TCAGO Colleagues,

We have lost a great friend of the pipe organ. Neil Carlson, a retired (yet tireless) railroad engineer and life-long organ tinkerer and recital attender, died on Dec. 23, 2010 at age 71. I'd gotten conversational with Neil only in the past few years. The things he knew (about history, local culture, technology, and the organ scene) astounded me, yet he was the most down-to-earth fellow I've ever met. In the reception line after Chelsea Chen's recent appearance at Bethel University, I opened with the usual "How are you?" His undramatic response: "Yesterday the doctor told me I have Stage 4 pancreatic cancer and he doesn't think I'll see Christmas." The prediction proved all too true.

<http://www.facebook.com/group.php?gid=140569140766#!/group.php?gid=140569140766&v=wall>

Who is Neil Carlson, you might ask? Check the Neil Carlson Appreciation/Memorial Facebook page for some background. That page was started by Michael Hey, the young organist from Wisconsin who won our TCAGO Organ Competition two years ago (and is now a scholarship student at Juilliard).

If you recall seeing a stalwart gentleman dressed in "engineer's formal" (denim bib overalls and a grey or blue tee-shirt), that was Neil. Open of mind, perceptive of observation, deep in intelligence, and unabridged in opinion, Neil sought out the best performers in the best (and sometimes least likely) places. He has been a fixture of the local theatre organ scene since the late 1950s. Since retirement, his major activity had been attending organ concerts. Two years ago, as his opinion of NWA's maintenance program declined, and he elected to drive rather than fly to east-coast activities (He kept a room in Philadelphia to facilitate access to concerts in NYC, Maryland, Washington, DC, Portland, etc....), he put 47,000 miles on his Plymouth Breeze. This is enthusiasm, this is dedication.

Neil was generous of his time and intelligence, supportive of and encouraging to young performers. When the return of the Kuhn organ to Alice Tully Hall was confirmed and the re-inaugural recital announced, Neil was one of the first to purchase a ticket. His front-and-center seat was sadly empty for Paul Jacob's recital on November 16....Neil already was too ill to travel.

His was a unique presence and character (well, in a way, we all are unique...but Neil stood out, perhaps it was the overalls)...and he will be missed.

The funeral service took place on December 30 at Mount Calvary Lutheran Church in Excelsior. 🎵

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(IOHIO Festival continued from page 8)

ries. Sadly, most have been lost through abandonment and neglect, pillaging and vandalism. To date, seven of these visually stunning organs have been fully restored, each offering a uniquely colorful and engagingly present, magnificent sound. Sixty-two others exist in varying degrees of conservation, including some nearly complete organs that have been identified for possible future reconstruction/restoration.

Following on the pioneering work of Guy Bovet and other restorers, most notably Susan Tattershall who, during the 1990s restored several of these organs, the *Instituto de Órganos Históricos de Oaxaca* (IOHIO) was established in 2000 as a non-profit organization to protect and conserve these historic instruments and to ensure that they are heard and appreciated. Cicely Winter, one of the two founders, an American pianist who has resided in Oaxaca for many years with her husband Marcus, an archaeologist with the (Mexican) National Institute of Anthropology and History, continues to be the principal agent of inspiration and organi-

(IOHIO Festival continued on page 10)

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(IOHIO Festival continued from page 9)

zation for the Institute, and certainly for the Festival. Integral aspects of the Institute's work include: networking with music scholars and organists; involvement and support of local people in order to encourage recognition of these organs as part of their own patrimony; and a music (piano and organ) education project for young people.

Why was I interested? Spanish-Mexican Baroque music might be a niche interest among American work-a-day organists, particularly because of construction (divided/short keyboard) and registration specifications and particular cultural affects; however, as several articles in TAO (e.g., David T. Troiano: *Early Spanish Organ Genres: Finding Their Place in the Modern Church*, TAO, May 2009, pp. 60 – 68) and a recent local organ performance have demonstrated, this music is worthy of our attention and could be a vibrant part of our working repertory!

What was it like? The Festival began with two lengthy and detailed masterclasses offered by Guy Bovet in the fantastically decorated Church of San Jerónimo in Tlacoahuaya, a village



Guy Bovet and Cicely Winter, Festival Director

neighboring Oaxaca City. A Los Angeles organist joined Cicely Winter, IOHIO Festival Director, and other Mexican organ students from various regions of the country to perform a variety of repertory by such composers as Durón, Bruna, Cabanilles and Correa de Arauxo.

As transportation schedules did tend to run on Mexican time,

the deliciously leisurely lunches could become a little pressed as, for instance, to make the opening reception in the splendid Burgoa Library of the former convent of San Domingo, including an address by the host of the weekly Mexican radio program *His Majesty the Organ* and a guided visit to a new exhibition chronologically highlighting documents from the Oaxaca organ archives collection.

In addition to concert organ performances in various village churches and the Oaxaca Cathedral, evening concerts also included a local virtuoso organ and trombone duo and the fine vocal ensemble *Capilla Virreinal de la Nueva España*, featuring sacred choral music recently discovered in a neighboring village by IOHIO. Two outstanding young performers, a guitarist and percussionist, were also featured among the concert performers, even in an improvised ensemble concert with Guy Bovet.

Two days were devoted to visits to restored and unrestored organs in Oaxaca and outlying villages where residents often offered us a warm welcome. One village hosted a fiesta with brass band and dancing, plenty of home-distilled *mezcal*, and a lavish feast of local specialties.

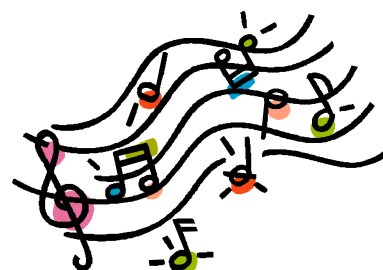
Our last day offered a reprieve from the 8:30 a.m. – 10:00 p.m. daily schedule, including an opportunity to play the organ of the resplendent *Basílica de la Soledad*.

The Festival continued for two additional days with an overnight journey to visit a variety of organs in the 7,000-foot high *Mixteca Alta* region, culminating in a concert by Guy Bovet in Santa Maria Tlaxiaco on a beautiful 8' instrument, the only restored 19th century organ in Oaxaca State.

Opening a window onto the rich legacy of Mexican Baroque organ music – especially for those unfamiliar with this music and these instruments – the Festival was musically and culturally exhilarating, and the diverse group of participants made for an invigorating exchange of ideas and many new friendships.

For a more complete account of the Festival including many pictures of the organs, performers and churches, please refer to: <http://www.iohio.org/eng/home.htm>. You may hear some of the organs by linking to the following PIPEDREAMS programs:

<http://pipedreams.publicradio.org/listings/2002/0242/>
http://pipedreams.publicradio.org/articles/oaxacan_holiday/oaxaca.shtml. 🎵





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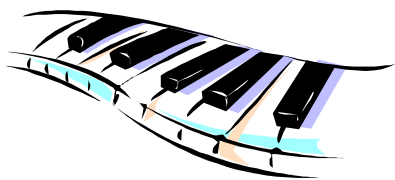
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TCAGO Oral History Project "Memories"

Jerry Bonstrom, Archivist

Imagine what it would be like to hear the voice of George Fairclough being interviewed about our first meeting in 1910 or maybe Marion Austin Dunn talking about AGO in the '20s or Marion Hutchinson talking about the 1930s or Arthur Jennings regaling us with AGO stories from the '40s or... Future listeners to the interviews from our Oral History Project may be left with a strong impression of people, places and the TCAGO of 2010. Too bad there wasn't the means or maybe the inclination for an oral history project in our early history.

The two people who I interviewed have both been TCAGO

Deans. Diana Lee Lucker and James Biery talked about what they gained from participation in the Guild. The leitmotif/main theme seems to be; *connecting with and support of colleagues*. Diana Lee said that she's served in many capacities in Guild positions. "[It's] been very educational and rewarding," she said. Her students are strongly encouraged to be active and to participate in TCAGO functions.

James became interested in organ as a child hearing the small 1930s Reuter organ from his home church and then studying with Roger Arnold. Jim called the lessons an immersion in music ministry. "And that's where I really got hooked on this whole thing."

Diana Lee studied piano with her mother who was a concert pianist. When she was eleven, her grandfather who built pipe organs, suggested that she take organ lessons "and I thought, well that would be fun."

In the two year terms as Dean, maybe their influence—as Jim said—should be left to others. Consider, though, that during Jim's time from 1998-2000, he signed the application for the national convention that we hosted in 2008. Phil Asgian and Westminster Presbyterian Church started working on Pipe Organ Encounters while he was dean. Diana Lee—2002-2004—suggested having an online version of *Pipenotes*. Diana Lee was the executive assistant for our '08 convention **and** she worked on the other national conventions that we hosted in 1954 and 1980.

James said that his church job hasn't changed much but is aware that he's been in a unique position as a minister of music at the St. Paul Cathedral (Having left Minnesota, he's still in a traditional setting at Grosse Pointe Farms, Michigan.). He mentions that the whole world of church music has changed, though, saying that the assumption that the organ is the instrument for the church may no longer be the case.

In 1986, James was the prize-winner with the highest score on the FAGO exam administered by the AGO. He credits a teacher, Walter Hilse, with help in studying for the exam.

Dianna Lee has been an associate professor of music at Augsburg College. She has a doctorate from the University of Minnesota and has been the music director at Wayzata Community Church for 15 years. It's been a heavily administrative position but she has an opportunity to perform in the Music Series which can include playing great literature with an orchestra..."and it's just been a marvelous, marvelous fifteen years!"

It was an honor to converse with two highly educated former TCAGO deans. Their interviews call attention to organists' options. They have added interest to our history and will give future listeners/readers a great impression of TCAGO in 2010.

In 100 years, a few of the voices of the 2010 TCAGO won't need to be imagined. They'll be "live on tape." 🎹

Substitute Listing as of Jan. 4, 2011

(www.tcago.org)

This listing is for active AGO voting members only. To make additions or changes, call Barb Herzog at 952-432-6995. Code: S = Available to play on Sundays; O = Available for other special services such as weddings/funerals/weekdays; C = Will direct a choir

Key/Name	Ph./Email	Denom. Pref.
(O) Sarah Ahn	hyesona@gmail.com	
(SO) Roger Ask	651-488-7761	Protestant
(SO) Doris Bartunek	763-425-6442	
(SO) Karen A. Bartz	952-936-9682	
(SOC) Barbara L. Bauman	651-415-0556	
(O) George G. Blackney	763-544-0416 x853	
(O) Marilyn Blackney	763-551-1350	
(SOC) Jerry Bonstrom	651-604-0715	
(SOC) Joyce L. Brown	651-489-5092	
(O) Emily Bruflat	402-525-0225	
(SO) June Carlson Butler	651-587-1151	Luth. (LCMS, ELCA) Cath., Meth.
(S) James Callahan	651-224-3285	
(SC) Joel Carver	651-330-3727	
(SOC) Marian Christopherson	marianc@aflc.org	
(O) Walter G. Cogswell	651-653-1938	
(SO) Sharon Currie	651-636-3704	
(O) Peter Dahlstrom	pdahlstr@ties2.net	
(SOC) Paul Danilewski	danilewski@aol.com	
(O) Joan Dunbar	651-429-1714	
(SO) Laura J. Edman	tmaedman@comcast.net	
(O) Randall Egan	612-377-4450	
(SOC) Warren Elness	952-881-1189	Lutheran, Episcopal, Protestant
(O) Amy Engel	aengel22@gmail.com	
(OC) Duane Esterly	763-509-0966	Lutheran
(SOC) Paul Fedora	612-998-0464	
(SOC) Jerrad J. Fenske	917-757-0129	
(SO) Mark Fideldy	612-839-5195	
(SO) David Fiebiger	612-587-9690	
(S) Karen L. Flynn	flynn.karen@comcast.net	Protestant
(SOC) Sharon Follingstad	SfollingstadDMus@aol.com	Luth., Meth., Episcopal
(OC) James Frazier	jefrazier@visi.com	
(S) Charles Fruhstick	651-489-3181	Luth., Cath., Meth., Presbyterian
(O) Tiffin Hartwig Fuhrman	fpopmn@gmail.com	Lutheran (LCMS)
(O) Tim Gabriel	651-429-5411	
(SO) Steve Gentile	952-938-0286	Catholic
(O) Margaret Gohman	651-423-1846	
(O) Diane Gronewold	pastelartist26@yahoo.com	
(O) Bjorn K. Gustafson	612-991-1055	
(O) Andrew Wray Hackett	952-956-4660	
(SOC) Donna J. Hackler	612-749-6916	Lutheran, Episcopal
(SOC) Kathrine Handford	612-747-7861	
(SO) Charles Harder	507-427-3600	
(O) Leah Harding	612-824-9555	
(SO) Robert Henstein	651-459-7477	
(O) Philip Holzman	philholzman@gmail.com	ELCA
(O) John Jahr	johndjahr@aol.com	
(O) Layton James	715-690-4503	
(OC) Jeffrey Jamieson	952-895-8244	R. Cath., Anglican
(S) Gene Janssen	952-939-0617	
(SOC) Dianne Jelle	diannejelle@msn.com	
(OC) Raymond Johnston	Rayj@ourcathedral.org	
(SOC) Winston Kaehler	651-699-4183	
(O) John P. Kaess	612-789-3918	Catholic
(SOC) Rev. Gil Kiekenapp	651-281-0340	
(SO) Thomas S. Kite	musikman2747@aol.com	
(SOC) Sharon Kleckner	651-698-2714	
(O) Kristina Langlois	952-929-4956	

Key/Name	Ph./Email	Denom. Pref.
(O) Jim Lansing	jimlansing@msn.com	
(SC) Charlotte Lawson	612-722-6388	
(SOC) Lawrence W. Lawyer	lawyer@cathedralsaintpaul.org	
(C) HyeonJeong Lee	jeong5977@aol.com	
(OC) David Lesniaski	dlski@visi.com	
(O) Joshua L. Lindgren	joshualindgren@yahoo.com	
(SO) James W. Lipscomb	jameslipscomb7@gmail.com	
(O) Donald Livingston	ddlivingston@hotmail.com	
(O) Youngju Lueck	julylee21@gmail.com	
(SO) Charles H. Luedtke	507-359-2216	Lutheran
(SO) Robert A. Luther	763-767-0739	
(O) Larry Martin	612-360-1027	
(O) Yuko Maruyama	612-965-6887	Luth., Methodist
(SOC) Kathryn Moen	651-644-6931	
(OC) Cynthia Mortensen	651-330-5109	
(O) Robert Murphy	robertm75@msn.com	
(SO) Martha Mutch	m_mutch@hotmail.com	
(OC) Jill Nennmann	jnennmann@yahoo.com	Catholic, Protestant
(O) Mary Newton	mayanewton@yahoo.com	
(OC) Terrance Olson	612-384-7044	
(O) Rebecca Osten	rebecca.osten@gmail.com	Catholic, Anglican
(S) Jerry Ouska	952-926-3776	Lutheran
(O) Jeffrey A. Patry	jeffreypatry@yahoo.com	
(SO) Bobbi J. Peterson	763-427-2790	Protestant
(O) Kevin Pisel	763-360-3255	Cath., Epis., Luth.
(SO) Jack Potthoff	651-774-5048	
(S) Timothy Rand	trand@usfamily.net	
(O) Cindy Reents	cindy.reents@gmail.com	Protestant
(O) Mary Joy Rieder	651-686-7849	
(O) Karl Robson	robson@stolaf.edu	Lutheran
(O) Scott Rohr	612-669-9580	
(SOC) Kristine Ruckert	651-638-9622	
(S) Roger Ruckert	651-638-9622	
(O) John Salvesson	jsalvesson@comcast.net	Luth, Cath.
(SO) Stephen Schaefer	651-269-4351	
(O) Deborah Schoenberger	651-429-3631	
(SOC) Kevin M. Seal	612-201-5882	
(OC) Stephen Self	selste@bethel.edu	
(O) Nancy M. Shallcross	612-987-5216	Catholic
(SO) Diana Sherry	lukedian56@yahoo.com	
(SOC) Tim Short	651-489-7169	
(O) Herman Sittard	hsittard@comcast.net	
(SO) Martin J. Stachnik	Mstachnik@usiwireless.com	
(SO) Richard Steege	952-544-3079	
(C) Peggy Swalm	612-824-0600	
(SOC) Cheri J. Sykes	651-335-0048	Luth, Cath, Meth, UCC
(O) Ralph H. Swanson	651-452-9765	Protestant
(SO) Faith Risser Swenson	763-473-4385	
(SOC) Yvonne Thomas	952-938-6227	
(SO) Kirsten Falc Uhlenberg	952-854-5069	Protestant
(O) Sharon Vivic	svivic@msn.com	
(O) Richard Waggoner	763-374-3784	
(O) John Wall	john_t.wall@msn.com	
(O) Christopher D. Wallace	612-554-3350	
(O) Velma G. Warder	612-823-8312	Baptist, Meth
(SC) L. Robert Wolf	952-236-7053	
(SOC) Mary E. Yamashita	612-208-0541	Protestant, Cath.





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ANTONIO VIVALDI (trans. Bach): Concerto in d, Op. 3, no. 11 (BWV 596). PAUL HALLEY: *Outer Hebrides*. JEANNE DEMESSIEUX: *Te Deum* – Susan Jane Marshall (1962 Klais/Himmerod Abbey, Germany) r. 7/27/2008. HENRI MULET: *Tue s petra*, fr *Esquisses Byzantines*. GASTON LITAIZE: *Prelude et Danse Fuguee*. JEHAN ALAIN: *Deux Danses a Agni Yavishita*. NAJI HAKIM: *Pange Lingua Variations* – Jonathan Gregoire (2002 Lively-Fulcher/St. Olaf Catholic Church, Minneapolis, MN) r. 1/24/2010. J. S. BACH: 2 Schübler Chorales (*Ach bleib' bei uns*, BWV 649; *Kommst du nun, Jesus*, BWV 650). CHARLES-MARIE WIDOR: *Allegro Vivace* (Variations), fr Symphony No. 5, Op. 42, no. 1. VINCENT YOUMANS: *Tea for Two* – Todd Wilson (1988 Jaekel (Pilgrim Congregational Church, Duluth, MN) r. 11/16/2008. PAMELA DECKER: *Passacaglia on B-A-C-H* – Faythe Freese (1963 Casavant/Central Lutheran Church, Minneapolis, MN) r. 9/18/2009. J.S. BACH: Trio in d, BWV 583. MAURICE DURUFLÉ: *Scherzo*, Op. 2. JOHN WEAVER: *Toccata* – Felix Hell (1986 Kney/University of St. Thomas Chapel, Saint Paul, MN) r. 3/15/2010.

PROGRAM No. 1106

2/13/2011

Jehan Alain, a Centenary Tribute... in the hundred years since his birth, Alain's remarkable and original works have achieved world-renown.

JEHAN ALAIN: *Litanies* (1937) – Marie-Claire Alain (1752 Valtrin-1971 Schwenkedel/Cathedrale Saint Christophe, Belfort) Erato 88194. ALAIN: *Ballade in Phrygian Mode* (1930); *Phrygian Chorale* (1935) – Kevin Bowyer (1995 Marcussen/Tombbridge School, Kent, England) Nimbus 5551/2. ALAIN: *Fantasy No. 1* (1933) – Yves Rechsteiner (Alain household organ/Maison de la Dime, Romainmotier, Switzerland) Gallo 850; Marie-Claire Alain (1899 Ghys-1988 Cicchero/Basilique Saint-Ferjeux, Besancon) Erato 80214. ALAIN: *Intermezzo* (1935) – Christophe Mantoux (1890 Cavallé-Coll/St. Ouen, Rouen) Motette 13651. ALAIN: *Aria* (1938) – Cheryl Gobetti Hoffman, flute; Bruce Neswick (1988 Wilhelm/St. Alban's School Chapel, Washington, DC) Raven 840. ALAIN: 3 *Movements for Violin and Organ* (1934) – Clara Bonaldi, violin; Georges Guillard, organ. Arion 68148. ALAIN: *Chorale Variations, Sacris solemnis* (1933); *St. Nicholas March* (1938) – Camerata Saint-Louis/Georges Guillard, conductor; Gerard Boulanger, Jean-Luc Ramecourt, trumpets; Isabelle

Gascuel-Villeville, percussion; Etienne Baillet (1967 Gonzalez/Salle Messiaen, ORTF Studios, Paris) Arion 68321.

ALAIN: *Priere pour nous-autres charnels* (1938) – Sequenza 9.3 Vocal Ensemble/Catherine Simonpietri, director; Marie-Claire Alain (1903 Mutin/Saint-Germain en Laye) Sisyph 004.

ALAIN: *Lamento* (1930) – Georges Guillard (1967 Gonzalez/Salle Messiaen, ORTF Studios, Paris) Arion 68447.

ALAIN: *Prelude* (1935) – Désiré N'Kaoua, piano. Solstice 027.

ALAIN: *Prelude & Fugue* (1935) – Guy Bovet (Alain household organ/Maison de la Dime, Romainmotier, Switzerland) Gallo 851.

ALAIN: *Sarabande for Organ, Strings and Timpani* (1938) – Bamberg Symphony/Jean-Jacques Kantorow, conductor; Marie-Claire Alain (1993 Jann/Bamberg Concert Hall, Germany) Erato 69708.

ALAIN: *Joies*, fr *Trois Danses* (1940) – James Higdon (1988 Jaekel/Pilgrim Congregational Church, Duluth, MN) RBW 005; *Deuills/Mourning*, fr *Trois Danses* – Eric Lebrun (1894 Cavallé-Coll/St. Antoine des Quinze-Vingts, Paris) Naxos 8.553633; *Luttes/Struggles*, fr *Trois Danses* – Wolfgang Rübsam (1970 Rieger/Marienstatt Abbey, Germany) Bayer 198/9.

ALAIN: *Ave Maria* (1937) – Delphine Collot, soprano; Georges Guillard, organ. Arion 68148.

We also encourage you to listen to two archived PIPEDREAMS programs featuring commentary by Jehan Alain's sister, Marie-Claire Alain, the universally acclaimed recitalist, recording artist and teacher, through whose determined artistry her brother's composition have become universally known... *Alain on Alain* (Part 1) #0728 devoted to the Alain family and the particular accomplishments of Marie-Claire Alain; and *Alain On Alain* (Part 2) #0729 featuring more of the works of **Jehan Alain (February 3, 1911-June 20, 1940)**: pipedreams.publicradio.org/listings/2007/0728/ pipedreams.publicradio.org/listings/2007/0729/

PROGRAM No. 1107

2/20/2011

Miami Virtue... winners of the Miami International Organ Competition, plus other resident and guest soloists, play to the positives of the southern Florida organ scene.

J. S. BACH: *Fantasy & Fugue in g*, BWV 542. JEHAN ALAIN: *Postlude for the Office of Compline* – Clayton Roberts, 3rd Prize. NICHO-LAS DE GRIGNY: *Veni Creator Versets (En taille; Recit de Cromorne)*. GASTON LITAIZE: *Prelude et Danse Fuguee* – Jared Ostermann, 2nd Prize. J. S. BACH: *Largo*, fr Trio Sonata No. 5. RAFFAELE MANARI: *Salve Regina* – David Baskeyfield, 1st Prize (2001 Ruffatti/Church of the Epiphany, Miami) Pipedreams Archive (r. 2/26/2010).

ALESSANDRO MARCELLO: *Trumpet Concerto in d* – Brian Neal, trumpet; Thomas Schuster (2001 Ruffatti/Church of the Epiphany, Miami) Singing-Trumpet 2007.

EDWIN H. LEMARE: 2 *Pieces (Madrigal; Bell*

Scherzo) – Edwin H. Lemare, via organ-player rolls (1917 Welte/Vizcaya Museum, Miami) Vizcaya 96022.

GABRIEL GRAU: *Microtango II*. GIOVANNI PERGOLESI: *Sonata in F*. VINCENZO PETRALI: *Versetto per il Gloria* (No. 6) – Cristina Banegas (1999 Schantz/Wertheim Center, Florida International University, Miami) Pipedreams Archive (r. 2/28/10).

HERBERT HOWELLS: *Rhapsody No. 1 in D-flat*, Op. 17 – Christopher Harrell. JOSE JESUS ESTRADA: 2 *Pieces (Aspiración; Chacona)* – Matthew Steynor (1924 Skinner+/Trinity Episcopal Cathedral, Miami) Pipedreams Archive (r. 2/26/10).

David Baskeyfield, recipient of the Miami Competition's 1st Prize, plays his 'winner's concert' at Epiphany Church on **Friday, February 25, 2011 at 7:30 p.m.** The next Miami Competition will be held in February 2012. For more information about Miami-area organ activities, contact the local chapter of the American Guild of Organists [agomiami.org]

PROGRAM No. 1108

2/27/2011

Thrill to the Applause... players and listeners alike experience a special exhilaration in concert settings.

ARTHUR SULLIVAN: *Yeoman of the Guard* Overture. FRITZ KREISLER (arr. Conte): *Variations on a Theme of Corelli*. FIRMIN SWINNEN: *Aria*. ROBERT ELMORE: *Fantasy on Nursery Tunes* – Peter Richard Conte (1929 Aeolian/Longwood Gardens Ballroom, Kennett Square, PA) Pipedreams Archive (r. 1/16/10). The Longwood organ is up-and-running again after a decade-long restoration. Future concerts include appearances by **Hector Olivera** (3/4/10) and **Cameron Carpenter** (5/13/10), plus many others, with regular summer concerts, too.

CAMILLE SAINT-SAËNS: *Benediction Nuptiale*, Op. 9 – Hector Olivera (2003 Blackinton/Benson Great Hall, Bethel University, Saint Paul, MN) Pipedreams Archive (r. 4/17/09).

RULON CHRISTIANSEN: *Lyric Symphony* – James Welch (1948 Aeolian-Skinner/Mormon Tabernacle, Salt Lake City, UT) Pipedreams Archive (r. 8/7/09).

CRAIG PHILLIPS: 3 *Hymns (Great is the Lord; The Risen Sun; Transfiguration)* – Amarillo Master Chorale/Steve Weber, conductor; Paul Laur, organ. PHILLIPS: *Prelude & Exultation for Organ, Brass and Percussion* – WTAMU Faculty Brass Quintet/John Benton, percussion; Joseph Galema, organ (1942 Aeolian-Skinner/St. Andrew's Episcopal Church, Amarillo, TX) Pipedreams Archive (r. 4/23/10).

RACHEL LAURIN: *Prelude & Fugue in f*, Op. 45. MARCEL DUPRÉ: *Lamento*, Op. 24. DUPRÉ: *Prelude & Fugue in A-flat*, Op. 36, no. 2 – Rachel Laurin (1986 Kney/University of St. Thomas, Saint Paul, MN) Pipedreams Archive (r. 11/9/09).



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Calendar of Upcoming Events

February

Sun., Feb. 20, 7:00 PM

Gail Archer Organ Recital, St. Olaf Catholic Church, 215 S. 8th St., Minneapolis

Fri., Feb. 25, 8:00 PM

Lisztomania – Part I, Basilica of St. Mary, Minneapolis

Sat., Feb. 26, 9:30 AM – 3:00 PM

Pipe Organ Discovery Day, Church of St. John the Evangelist / Church of St. Clement, both in St. Paul

For a listing of organ events statewide, access the PIPEDREAMS Organ Calendar: <http://www.pipedreams.org/calendar>. For both on-air and website listing of organ-related activities, send information to Michael Barone: 480 Cedar St., St. Paul, MN 55101; email to mbarone@mpr.org

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